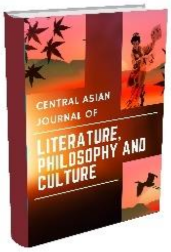


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Oxymarone and Occosionalism

Hilolaxon Ilhom Qizi Umarova
Teacher of Uzbek language of the 1st school of Quva district

Diloromxon Hoshimovna Mirzaliyeva, Nilufar Ikromovna Eminova, Nilufar Zokirovna Xalilova
Teacher of native language and literature of 56th school of Quva district

Shohida Abdivohidovna Sobirova
Teacher of native language and literature of 56th school of Quva district

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ANNOTATION

This article focuses on the similarities and differences between occlusionism and oxymarone. The poetic speech speaks about their realization and usefulness. Necessary conclusions are drawn on the example of examples of creative work.

KEYWORDS: occasionalism, oxymaron, antithesis, poetic speech, individuality, connotative meaning, semantics, cytology, expressiveness.

In the study of the semantic structure of nominative units in language, special attention is paid to the concept of the connotative aspect of semantics in linguistics. According to V.N. Telia, who studied this issue in a monograph, “connotation is an occasional part of the semantics of language units, expressing the emotional-evaluative and stylistic attitude of the subject of speech to the same being in the expression of being, and expressively valuable profession according to this information. The essence of Connotation, as defined, is an aspect of a speaker's attitude toward the means of expressing existence. For example, it is known that the choice of words such as face, face, face, ruhsor, aft, bashara, turk according to the appropriate speech situation and subjective point of view is an opportunity given to the speaker. As V.N. Telia points out, in the semantics of such words, "information about the speaker's attitude to the expression is coded, and as the sentence is constructed, this information is immediately activated, as if a compressed spring were released.[1]" , dictionary units can be a ready material not only for nominative activity but also for pragmatic activity. Based on these considerations, the researcher also notes that the presence of an additional connotative aspect in the semantic structure of the word in addition to the nominative aspect helps to save the speech. VN Teliyeva says that the lexical meaning of a word can be thought of as a combination of at least three macro members: 1) a denotative part of meaning that expresses a certain reality in existence; 2) categorical-grammatical structure; 3)

[1] **Телия В.Н**. Коннотативный аспект семантики номинативных единиц.–М., 1986, с.5.

emotional-modal organ, which means the attitude of the subject of speech to what is expressed in words. These third members are the connotative meanings that generalize concepts such as expressive color, stylistic color, emotional color, and subjective evaluation. The essence of such a member is also widely explained in Uzbek linguistics. For example, in the book "Lexicology of the Uzbek language" it is emphasized that the word, in addition to expressing an event, often means the subjective attitude of the speaker to the event: "... some show not only the naming of events, but also the expression of the speaker's own assessment, his attitude, to the concept being expressed. This relationship includes a variety of emotional attitudes, such as anger, caress, admiration, hatred, disgust, and sarcasm. In particular, words such as azamat, oktam, qoyilmaqom, solqildoq, boplamoq, olchaq, malun, razil, satang, sanqi, asfalasofilin, miyanqi, qoyil, dondirma, momoqaymoq, in addition to expressing a certain concept , also shows that the speaker is not indifferent to this concept, but rather has a positive and negative emotional attitude. This element of assessment is also perceived by the listener as the speaker usually intended. In linguistics, such lexicons are studied under the terms emotional-expressive lexicon and expressive-stylistic lexicon[2].

In the process of linguistic analysis of a literary text, it is necessary to identify lexical units in which emotionally-expressive semantics, which reflect the writer's skill in language use, are realized in a bubble, and to reflect on how well they serve the writer's artistic and aesthetic purpose. For this purpose, synonymous, formal, contradictory, ambiguous, historical and archaic words, new constructions, dialectal words, foreign and vulgar words in the language of the work of art are distinguished and what is included in the work. explained that it was brought in on purpose.

In the science of literature, the phenomenon called oxymoron is also a combination of words that logically contradict each other and express two contradictory concepts. Oxymoron is a Greek word meaning "sharp but stupid." They are also referred to in some literatures as "occasional compounds", "unusual compounds" or "unusual compounds[3]". Such combinations provide expressiveness of image with individuality, novelty, unfamiliarity and complexity: Silent Scream (Muhammad Ali). Compounds such as fiery ice, fiery river, blind lomakon, black light, naked consciousness, frozen sarob (Rauf Parfi), compounds such as white night, wordless conversation are examples of oxymoron. Such unusual compounds are interpreted as a form of antithesis. It is known that the combination of any two words does not create an oxymoron. Such combinations are the product of the writer’s artistic thinking. Therefore, it is impossible to associate unusual connections with illogicality. They need to be approached as an aesthetic phenomenon. What is the power that binds words together? What expression possibilities are there for them to come together and give an artistic effect? What compelled the writer to create such “irregular” connections? It is possible to get into the essence of this phenomenon with questions such as

In our opinion, oxymarone and occasionalism are closely related. Both Oximaron and Occasionalism are distinguished from other arts by their novelty. The difference is that oxymaron is always formed from the combination of at least two antonyms (honey poison), while occasionalism is both in the form of a sound (O! No ox) and in the form of a word (rent in the past tense). standing modiyun avlod), can be in the form of an adverb (notob), in the form of a phrase, or in the form of a sentence (Crying, believe this stone). The works of such poets as Rauf Parfi, Fakhriyor, Sirojiddin Sayyid, Bahodir Isa, Zulfiya, Muhammad Yusuf, Farida Afroz,

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[2] **Ўзбек тили лексикологияси.** –Т.: Фан, 1981, 160-б.

[3] **Абдураҳмонов Ҳ, Маҳмудов Н.** Сўз эстетикаси. –Т.: Фан,1981, 38-47-б.

Erkin Vahidov, Abdulla Aripov, Shavkat Rahmon are distinguished by their richness in occasionalism and oxymaron. Fakhriyor is one of the few artists who has introduced the Uzbek poet to the world of new images and has been able to cultivate the taste of modern readers with his proverbs. The landscapes painted by the poet are unique, bright, and most importantly, unusual:

ko'ylagini yechayotgan ayolday

tunni yig'ishtirib olar tabiat

borliq ustidan

va uni

farishtalar taxmoniga solib qo'yadi

tun xudoning omonati

yulduzlar omonatga tushgan kuyadir

tunni ilma-teshik qilib tashlar yulduzlar

The images in Veteran's poem "Morning Rhymes" can only be linked to real-world views through a long associative chain. The poem depicts the phases of the night, when the stars are "picking up" from the sky one by one, and gradually the dark color of the darkness disappears. In doing so, the poet first convinces the reader that the night is a cloth. So now the reader can easily digest the stars in the moth. It is as if the stars are moths, which have eaten the fabric (the sky) into holes, forming holes in it. There is endless light behind the fabric. Every night, when you wear a nightgown, the rays of light pass through these holes (stars)…

Rauf Parfi's poem "Pain" is also noteworthy in this regard:

Men seni sog'indim haddan ziyoda,

G'amli xotirangga borlig'im to'ldi.

Bu uzluk ummonda, bu ahgar bog'da

Sirpandim. Men qattiq chirpandim. So'ldim

The word "continuous", which is often heard in the Uzbek language, corresponds to the words "continuous", "infinite", "bottomless". However, in this case, the poet uses the phrase oman, and using the antonym of the word, he wants to use alliteration - a combination of sounds. The intermittent ocean means the end. The word *"ahgar"* does not appear in any dictionary. If we pay attention to the fact that the word "garden" is added to the word in the category of nouns, it turns out that it is an adjective denoting this feature. In our opinion, this word corresponds to the words in a flat state with dead trees. In the fourth verse of the poem, the evolution is carried out through occasional words. Although the word squeak is present, it does not have a squeaky variant. Here the creator uses the word to reinforce the meaning. The purpose of using the word chirpanmoq (the poet seems to have made it from the word chir-pir imitation) is a sign of a severe fall, death.

In conclusion, although occasionalism and oxymaron are very different from each other, but what unites them is unusualness, supernaturality, individuality. This means that in some places they come side by side, and one serves to give a clearer idea of what the artist is trying to convey to complement the other.

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